

## These notes are for:

- Lower-mid Primary
- Ages 6-9

## Key Learning Areas:

- English
- Art
- Science

## Example of:

- Picture Book/Visual Text
- Poetic prose

## Experience of:

- Reading
- Writing
- Listening & Speaking
- Viewing

## Themes and Ideas:

- Animals
- Nature
- Environmental diversity
- Conservation and sustainability
- Language techniques (rhythm, repetition, alliteration and assonance)

\*Notes may be downloaded and printed for regular classroom use only.

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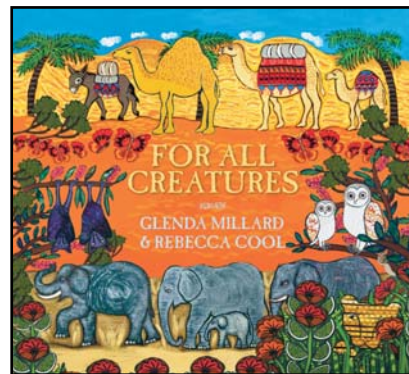
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## For All Creatures - Overview

### For All Creatures

By: Glenda Millard  
 Illus by: Rebecca Cool  
 ISBN: 9781921529818  
 ARRP: \$29.95  
 NZRRP: \$32.99  
 No. of Pages: 32  
 August 2011



## Synopsis:

For all creatures – the great and the small, the winged and the walking, the singing and the silent – we are thankful.

This second collaboration by the award-winning team of Glenda Millard and Rebecca Cool is a celebration of the beauty and mystery of animal life in its many forms. With its reverent attitude towards nature, the book subtly emphasises the importance of conservation and of living in harmony with the earth.

An ideal cross-curricular text, *For All Creatures* introduces students to a vast range of animals from around the world, prompting further research and exploration. Readers will delight in the lithe poetic language, complemented by Rebecca Cool's vibrant and beautifully detailed illustrations.

## Author Information:

Glenda Millard was born in the Goldfields region of Central Victoria and has lived in the area all her life. It wasn't until Glenda's four children became teenagers that she began to write in her spare time. She has been writing full-time since 1999 and has published several books for children. Her first book with Walker Books Australia, *Isabella's Garden*, was awarded Honour Book in the Picture Book of the Year category in the 2010 CBCA Awards, won the Speech Pathology Australia Book of the Year Award for Best Book for Language Development, Lower Primary Category 2010 and was short-listed for the Queensland Premier's Literary Awards Children's Book – Mary Ryan Award, 2010.

Born in Western Australia, artist and illustrator Rebecca Cool lives on a rural property on the Margaret River, WA with her partner. Rebecca studied at the Claremont School of Fine Art and has had her work shown at a number of exhibitions. Her work features a combination of acrylic paints and fabric collage, and her strong, colourful works have a naive charm reminiscent of European folk art. *Isabella's Garden* is her first book. Rebecca was also short-listed for the Crichton Award in 2010.

## How to Use These Notes:

This story works on many levels. The suggested activities are therefore for a wide age and ability range. Please select accordingly.

For information about new releases, the latest awards news and links to a range of teacher resources, sign up to our education newsletter at [www.walkerbooks.com.au/Teachers](http://www.walkerbooks.com.au/Teachers)

## Before Reading

- As a class, discuss what students' favourite animals are. What does each student like about their chosen animal?
- What is the first thing you look at on the cover of the book? Then where does your eye go? And then where? This is called "the reading path" (the way your eye travels about an image.) Why do you think it is called this? Sketch a rough copy of the book cover and draw your reading path on it.
- Read the book aloud without showing students the pictures. After each page, discuss what animal might be being described. Look at the pictures. What other words or phrases would they use to describe these creatures?

## Discussion Questions & Activities

- In your opinion, is the text of *For All Creatures* more like a poem or a story? Explain your answer. Is there anything else it resembles? A prayer?
- Make a list of all the different creatures you can find in the book. Arrange the animals into groups that you think belong together. (Some examples could include birds, Australian animals, dangerous animals, animals with four legs.) Compare your arrangements with the person next to you. Have they used the same categories as you? What differences are there? Together, try to work out the most logical way of grouping the animals and present this information on a poster.
- Choose one animal from the book and research it on the internet or in the library. Deliver a talk to the class on your chosen animal. Include information on: habitat (where it is found), life cycle, behaviours, diet and threats/dangers (for example, hunting, disease, destruction of habitat).
- Draw a simple map of the world showing each of the continents. Using the WWF "Wild Finder" website (<http://gis.wwfus.org/wildfinder/>) place each of the animals mentioned in the book on the continent or country they come from.
- Match words from the book with their correct definition on the vocabulary worksheet provided.
- Read or listen to the hymn "All Things Bright and Beautiful" by Cecil Frances Alexander. Do you notice any similarities between this hymn and *For All Creatures*? In what ways are they different?
- Alliteration is where words beginning with the same letter or sound are placed near each other for poetic effect. For example, 'lace and loveliness'. What examples can you find in *For All Creatures*? What is your favourite example from the book? Why have you chosen this one?
- Glenda Millard very rarely names any animals, instead using imagery (descriptive language) to paint a picture of them in words. Why do you think she does this?
- Each page of text follows a similar structure. What similarities can you identify? Think about words which are repeated, the length of lines and the number of syllables.
- "Rhythm" refers to the pattern of sounds in a piece of language or music. Which of the following words would you use to describe the rhythm of *For All Creatures*: **even, uneven, regular, steady, bouncy, jagged, smooth, fluid, jumpy**? Are there any other words you would use?
- The rhythm helps create the pace of a piece of language (how fast or slow it is). How would you describe the pace of *For All Creatures*? What sort of mood (feeling) do the rhythm and pace create? (Think about your emotions or feelings when you read or hear the words.)
- Make a list of verbs (doing words) used in the book. For example, "writhed", "unfurling", "stalk". Devise actions to demonstrate each of these words. Take turns performing an action to the class and see if the other students can guess which word you are demonstrating.

- Analyse one of the double-page spreads from the book. Questions to ask could include:
  - What do you look at first? Why? Then how does your eye travel around the page? (This is called the “reading path”.)
  - What techniques and materials has Rebecca Cool used? (For example, oil paints, collage, bold “stencil” outlines.)
  - What perspective has she used: is the picture shown close-up or from a distance?
  - What objects are big and small? Why are they shown this way?
  - What objects are in the foreground (front) of the picture? The background? Midground?
  - What are the dominant colours? What mood (feeling) do these colours create?
  - Where are the creatures or people in the picture looking? Why are they looking there? What effect does this have?
- Rebecca Cool has used collage many times in the illustrations. For example, the tiger is made from a tape measure and the people’s clothes are made from pieces of fabric. What other examples can you find?
- Create your own collage artwork. You may like to use wrapping paper, scraps of material, lolly papers, pages from picture books, leaves ... anything at all. Display these to the class.
- In pairs, brainstorm a list of animals that are not mentioned in the book. Create an extra page for *For All Creatures* describing one of these creatures.

- Choose an animal.
- Choose a letter of the alphabet.
- Make a list of words and phrases beginning with this letter that you would associate with this animal. Try to include words of different lengths and to be as original as possible. Think about what the animal looks like, its habits, how it moves, its personality or behaviour ...
- Optional: repeat steps 2 and 3 using different letters of the alphabet.
- Select your favourite words and phrases and following the template below, use them to write a poem about your creature. Make sure the words on lines 1, 2 and 3 begin with the same letter or sound!

**For ..... and .....**  
**For ..... and .....,**  
**..... and .....**  
**and for ....., we are thankful.**

Read your poem out to the class. Can they guess what creature you are describing? Compose an illustration to accompany your poem. (You may like to create artwork in a similar style to Rebecca Cool.)

- Discuss the meaning of the word “thankful”. In small groups, make a list of things in your life that you value or are thankful for. Use this information to compose your own poem of thanks. You may like to use the same rhythm and structure as the book (see template above) or to write in your own style.
- Copy your poem into the space on worksheet 1, then colour in the pictures. (You may want to use collage for some parts.) Bind up the class’s work into a booklet and display it in the library.
- In small groups, create a board game or card game based on *For All Creatures*. Some ideas could include:
    - putting animals on the correct continent
    - matching up names and pictures
    - matching up creatures with words used to describe them in the book
    - matching up alliterative words.
- Have a “games afternoon” in class where students play each others’ board games!
- In small groups, create a “soundscape” to reflect the book. (A “soundscape” is a piece of art which is heard rather than seen.) You could include sounds from nature, singing, animal noises, musical instruments – try to be as creative as possible. Think particularly about the main themes and subject of the book and the mood you want to create. Make a recording of your soundscape or perform it for the class.
  - Read *Isabella’s Garden* by Glenda Millard and Rebecca Cool. How is it similar? Different? Create a Venn diagram showing these differences and similarities.

## Glenda Millard on *For All Creatures*

I'm very fond of animals and have always loved the idea of the blessing ceremony practised in some churches and the story of Saint Francis that goes with it. So that was where the idea for *For All Creatures* originated.

I considered writing it as a type of prayer of thanksgiving, as the patterns and refrains that occur in formal prayers appeal to me. However, I wanted the book to attract a broad spectrum of readers and decided that the text should be structured in such a way that it would not necessarily be seen as being religious.

It also occurred to me that a book about a traditional church blessing ceremony might limit the types of animals to those that could be taken to church on a lead or in a box or the like. So I shifted my thinking to celebrating the wonderful diversity of animal life and encouraging an expression of gratitude for it.

I maintained a semblance of structured prayer by using the refrain, "we are thankful", at the end of each page. My intention from the beginning was that this should be a book to be read aloud and I believe that repetition enhances the experience of reading aloud and provides the young reader with a sense of accomplishment and achievement as they learn to recognise and join in the refrain.

The writing process was immensely enjoyable – finding words to use as clues as to the identities of the creatures without actually stating what the animals were. Deliberately using alliteration as a structural tool was also satisfying and stimulating. I think that both these tools for writing could be used with great results in the classroom.

I've always loved playing with words and this is a playful book where frogs are "croakers" and monkeys "loop-the-loopers", where gratitude is not limited simply to the animals themselves, but extends to their attributes such as the yellowness and blackness of tigers, to the bounciness of frogs, to the upsidedownness of bats and also, perhaps more surprisingly, to such things as the gentleness of elephants.

My biggest problem was that I finished with far too many creatures and had to decide on which ones stayed and which ones would not be used.

It was such a pleasure and privilege to work with Rebecca Cool once again. I am full of admiration for her unique representation of the animals, her brilliant use of colour and collage and her familiar, endearing and unique human creatures towards the end of the book. I can't wait to work on another book with Rebecca!

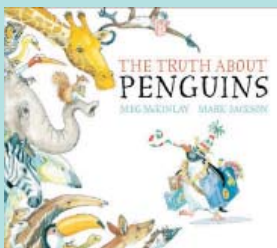
## Rebecca Cool on *For All Creatures*

I enjoyed illustrating this book immensely because I got to learn a lot of interesting things while researching such a wide variety of animals, and I was able to use a wide colour palette. This book was more challenging than *Isabella's Garden* as I was not as familiar with the subject and I felt tested, but I also felt more of an illustrator as I had already come to terms with the "gutter" and the "bleed". The inspiration for my illustrations was obviously the wonderful text that Glenda Millard wrote.

## Other Books about Animals

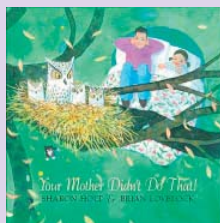
### The Truth About Penguins

**Author:** Meg McKinlay  
**Illustrator:** Mark Jackson  
**ISBN:** 9781921150487  
 AU\$29.95/NZ\$31.99



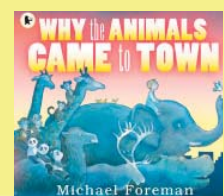
### Your Mother Didn't Do That

**Author:** Sharon Holt  
**Illustrator:** Brian Lovelock  
**ISBN:** 9781921150173  
 AU\$29.95/NZ\$31.99



### Why the Animals Came to Town

**Author:** Michael Foreman  
**ISBN:** 9781406329957  
 AU\$17.95/NZ\$18.99





# FOR ALL CREATURES

GLENDA MILLARD & REBECCA COOL

In the space provided below, write a poem about things in your life that you are thankful for.



